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HIME AND ADDISON, MANCHESTER.

Pray come no more sighing to me. Song.

Yes, that's what he used to say. Song. Poetry by Charles Swain. Music by the composer of "The Beautiful Day."

WE have copied the title-pages of these songs; but, as we do not know the "Beautiful Day" (and it is possible that some of our readers may share our ignorance), we may say that in the inner title it is announced that the composer is Mr. B. Hime. The music is tolerably pretty, and easy to sing; and as these are the two requisites, we presume, chiefly aimed at in their construction, we may congratulate Mr. Hime on his success. The words of the song, "Yes, that's what he used to say," are certainly better than those of the first on our list; but we confess that we have little sympathy with songs which are too comic to be sentimental, and too sentimental to be comic.

—
AUGENER AND CO.

Marche Militaire. Composed by William J. Young.

A SPIRITED march, which seems to require a military band for its due effect. The subject is full of life; and written with the boldness which should characterize this form of composition. The second theme, in the sub-dominant, is melodious, and contrasts well with the opening subject. The climax is extremely vigorous.

—
ASHDOWN AND PARRY.

First Polonaise, for the Pianoforte.

Flower de Luce. Reverie for the Pianoforte.

Composed by Walter Macfarren.

THE first of these pieces is an animated Polonaise, in D flat major, the themes in which are treated more artistically than we are accustomed to see in the majority of modern pianoforte compositions. There is frequent change of key; and some alterations in the harmony at the recurrence of the first subject have an excellent effect. The second theme, in A flat major, is afterwards introduced, most unexpectedly, in A natural major, leading to the first subject in the tonic minor (written in C sharp minor), and the composition concludes with some brilliant passages in the original key. This will be found a good piece, both for practice and performance; and the amateur will be glad to learn that the leading fingering has been marked by the composer, wherever a difficulty is likely to be found. The second piece, "Flower de Luce," we have already noticed in the review of *Hanover Square* for September. It is an elegant and placid "song without words;" and thoroughly within the reach of players who have been trained to use their fingers for expression, as well as execution. The fact of its being reprinted from the serial in which it originally appeared is a sufficient proof of the favour with which it has been received.

Tema con variazioni, from Beethoven's Septett. Arranged for the Pianoforte by Frederic N. Löhner.

IT always gives us pleasure to see such excellent music as this adapted to our household instrument; for, although but a faint reflection of the original, it inculcates a taste for what is really good; and increases the gratification of listening to it whenever it can be presented as the composer intended. The arrangement before us is skilfully written; the effects of the various instruments being reproduced without presenting any great difficulties to the executant. We particularly admire the 4th variation (in B flat minor) the various touches in which are clearly indicated, so that the contrast of the several parts may, with a well-trained player, be effectively brought out. We are glad to find that this piece will form No. 1 of a series of similar arrangements of classical works.

The Dream. Reverie, for the Pianoforte. By William J. Young.

A "song without words," somewhat conventional in form; but well written, and within the powers of pianists

who can grasp wide intervals with the left hand. Without displaying any originality, the piece will be received with favour by all who merely desire to relate their "pleasant dreams" with their fingers.

Love's Philosophy.

Oh! if thou wert mine own love.

No! I never was in Love.

Arranged for the Pianoforte by the composer,
Charles Salaman.

A Lullaby. For the Pianoforte. By Charles Salaman.

WE have seen just enough of this composer's pianoforte music to make us wish for more. There is always a refinement about Mr. Salaman's pieces which will render them acceptable to those teachers who wish to elevate, rather than administer to, the taste of their pupils. The three compositions which stand first are merely arrangements; but they are excellently written for the instrument, all the passages lying well under the hand, and the melodies being well preserved throughout. "Love's Philosophy" is a pleasing theme, varied with much taste; and, although not requiring a large amount of executive power, demanding a true finger and power of phrasing not always to be found with those pianists who are merely trained to play the right notes in the right place. "Oh! if thou wert" is also extremely melodious; and there is somewhat more variety of touch required in the variations than in the piece just named. "No! I never was in love," has a simple melody, scarcely, perhaps, so pleasing as the first two on our list, but forming a good piece, both for practice and performance. Mr. Salaman's one original composition, the "Lullaby," confirms all we have said about the extreme elegance of his writing. An appropriately quiet subject, in 3/8 rhythm, is treated tenderly throughout; and the harmonies, always musicianlike, never introduce themselves save where they are welcome. The conclusion of the piece is exceedingly well imagined, the theme dying off with good effect.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

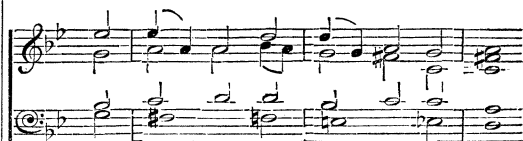
DEAR SIR,—Allow me to tender to Mr. Taylor, through the medium of your Journal, my thanks for his kind explanation. We are thus, it appears, when we meet (in Mr. Taylor's pamphlet) with an unaccented word to which an accented note has been assigned, to consider that such word is, in the compiler's opinion, "capable of bearing an accent;" and thus, that the author's assertion, "that in his pamphlet 'all the emphatic words are placed in positions suitable to the correct expression of their natural emphasis' is triumphantly borne out. Will Mr. Taylor kindly state whether he would object to the extension of his principle to certain other Psalters, in which some short-sighted individuals have at times fancied they perceived violations of accent? I am, Sir, yours truly,

JOHN W. WARMAN.

Faringdon, Jan. 16.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have been greatly interested in the able articles on Mozart's *Litanies* which have appeared in your Journal. In the last number, the writer points out a beautiful and interesting passage as almost peculiar to Mozart; and I should be glad if you would permit me to bring under the notice of your readers the following passage from Purcell's *Dido and Aeneas*, which, on comparison, will be found to bear a striking resemblance to the one quoted from Mozart.



The operetta from which this is taken is so full of beauties that I should hail with delight a cheap edition from the house of Novello, Ewer and Co.; at present a copy can only be "picked up" at a second-hand book-stall.

Yours, &c.

Jan. 15, 1869.

WILLIAM H. CUMMINGS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I hope you will allow me to take exception to a remark in your last issue, which appears in your notice of the *Leeds Tune Book*. Your critic has there compared the tunes of the *Appendix of the Hymnal Noted* with Richard Weaver's Hymn Tune-book—now that "extremes meet," &c. Probably he thought he had made a good joke, as well as had a rap at the "Ritualists"; he could not have been, I hope, seriously speaking, either as a musical judge or a critic. I have not the least wish to defend the few poor tunes in the book of the *Appendix*, as they are so amply avenged by the good, which preponderate to such an excess as to make it impossible to form a comparison. But if your critic did write seriously, I can only say he has grossly erred, either from ignorance, or wilfully published an untruth. On these grounds, I shall be obliged if you will find space to insert this in your next number.

Your obedient servant,

Jan. 22, 1869.

HENRY A. WALKER.

[The writer of the notice referred to will take the opportunity of replying to the above letter in our next impression.—ED. M. T.]

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

R. W. R.—*We have no means of ascertaining.*

J. H. Cooling.—*We cannot give you any definite information upon the subject. The burden of proof rather rests with those who dispute the authorship of the work. We have ourselves little doubt on the matter.*

W. Wax.—*We think that "frequent practice on the highest notes" would break down the little voice you have. Consult a competent singing master. We do not understand the question contained in your postscript.*

An Amateur.—*Our correspondent will find many of his questions answered in our leading article. Space will not admit of our entering into the subject of the characteristics of various keys.*

A Subscriber.—1. *We are not quite sure, but we think it has not been translated into English.*—2. *An explanatory review of Israel, we believe, may be found in the book of words issued by the Sacred Harmonic Society, Exeter Hall.*—3. *The only thing necessary is, that the music shall be good enough for insertion.*

The Title Page and Index to Vol. XLII., will appear in the next Number.

The continuation of the "Incidents in the Life of Beethoven," will appear as soon as the pressure of other matter will permit.

Brief Summary of Country Debts.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ALDERLEY PARK, CHESHIRE.—The tenth Annual Concert at the seat of the Hon. Lord Stanley, of Alderley, took place on Monday, the 4th ult., with much success. Mr. Campbell, of Islay, gave several Scotch songs with the utmost effect; and the Hon. Mrs. George Howard was especially happy in the two old songs, "I attempt from Love's sickness to fly," and "Greensleeves." The choruses were most ably sung by the young people in the Parish. The Hon. Miss Stanley, of Alderley, took an active part in the performance, but the rich contralto voice of the Countess of Airlie was much missed during the evening. Mr. Twiss, as usual, conducted the concert which owed much of its effectiveness to his instruction.

ANDOVER.—The First Concert of the Choral Society, for the present season, took place on the 17th December, at the Town Hall. The solo vocalists were Miss Aylward, of Salisbury; Mr. Thomas Hunt, of Her Majesty's Chapel Royal, Windsor; and Mr. Pennel Cross, of the Winchester Cathedral choir. Mozart's 12th Mass, was the work selected for performance; and every justice was done to it both by the principal singers engaged and the Choral Society; the fugue, "Thou, Lord, art God alone," especially proving that the members of the choir had been excellently trained.

BIRKENHEAD.—The Cambrian Choral Society gave its Annual Concert in the Workmen's Hall, on Wednesday evening, the 30th December, the performance being Handel's *Messiah*. The vocalists were, Mrs. Billinie Porter, Miss Fanny Armstrong; Mr. George Barton and Mr. F. J. Cutts. Mr. Skeaf presided at the piano-forte, and Mr. B. Porter at the harmonium. Mr. Parry was conductor. There was a chorus of eighty voices. Several solos were warmly encored; and the concert was in every respect highly successful.

BIRMINGHAM, WARWICK STREET.—The Harmonium recently purchased by the friends in connection with the above place of worship, was opened on Sunday, the 27th December, by Mr. W. Masefield, jun., when various hymns were sung. On Monday, a public tea-meeting was held, and selections were given from Handel, Haydn, Mendelssohn, Novello, Rink, Boyce, Costa, &c., by Mr. W. Masefield, jun.

BOLTON.—The third Concert of the Philharmonic Society took place at the Temperance Hall, on the 13th ult. The principal vocalists were Madlle. Titiens, Madlle. Bauermeister, Madlle. Scalchi, Signor Bulterini, Signor Ciampi, and Mr. Santley who gave a selection of vocal music which showed the powers of these well-known artists to the utmost advantage. A new song by Signor Bevignani, "Hurrah for the King," sung in his best style by Mr. Santley, created a marked effect. The pianoforte solos of M. Wehli were a great feature in the performance. Signor Bevignani was a most efficient conductor.

BRISTOL—The "Ladies' night" of the Bristol Madrigal Society, on the 14th ult., was in every respect one of the most successful ever given by this excellent Association. There was little novelty in the programme; but novelty is scarcely desired where old favourites are so exquisitely presented to the audience year after year as to cause only increased desire for a closer acquaintance. Amongst the most effective of the compositions given were Mendelssohn's "Victors' return," Pearsall's "Light of my soul," Macfarren's "O gentle Summer rain," Weelkes' "Nightingale," and Pearsall's "Come, let us be merry;" but where every piece is so well given, and so rapturously received, it is somewhat invidious to select any for special commendation. The choir, which con-